PUPPET POST

THE MAGAZINE FOR PELPUPS—No. 2

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

LETTER FROM "PELPOP"

PELHAM PUPPETS LTD.,
MARLBOROUGH,
Wiltshire.
December, 1961.

Dear Pelpups,

This brings our very best wishes to you all for Christmas and the New Year. May your puppets bring you and others pleasure throughout the year. I am sorry I have not been able to produce this magazine earlier, so that the overseas members could have received their copies before Christmas too. We have had increasing sales throughout the year, particularly to America and consequently I have found it difficult to complete the magazine any earlier.

Some of you may have heard that we had a bad fire in the factory on the night of October 18th. All our Christmas stock of puppets was burned, amounting to many thousands of pounds; consequently there is now a great shortage, for which I must apologise. The whole factory is now in huts nearby with new machinery and stock of materials and production is coming out again, but with our big reserve stock gone we cannot hope to meet the demand.

First prize (two puppets) in the playwriting competition goes to WALTER WILLISON for his "Fairer than all the Beauties of the World." Second prize (one puppet) goes to JANET PICKLES for "The Princess's Dog." Please write and say which puppets you would like. For the benefit of new members this playwriting competition is open all the time and the two best plays received since the last magazine will be printed and their writers awarded as above. These plays, of course, must be original.

Thank you, Jan Bussell, again for an interesting article on stages. We would like to wish you and your wife Ann Hogarth a successful visit to Ghana in February.

We exhibited at the British Trade Fair in Moscow last May. We sent a 7ft. Lion and a Clown, which stood in front of one of the halls. We also sent an animated band and standard puppets which were shown on our stand. Tremendous interest was shown; in fact the stand was packed the whole time.

I should like to offer the means, through a common interest in puppetry, for free interchange of letters amongst children of all nations and for this reason I would particularly welcome Russian children. I know there is a language difficulty here, but in all probability you would be able to correspond in English, as the Russians are taught it as one of their main languages at school.

I am printing the whole of a letter from Andrew Cornes. It is a criticism of our puppets but meant, and taken by me, in the most helpful and constructive manner. I find it very interesting and very true and I am hoping this may invite further criticism, whether good or bad. I think this is the best way to find out what you really want. I am particularly interested to hear about the sort of characters you like and about any new ones you want. The Supercar characters are new this winter. They are Mike Mercury, Professor Popkiss, Dr. Beaker and Jimmie Gibson in the SL range, price 34/6d.

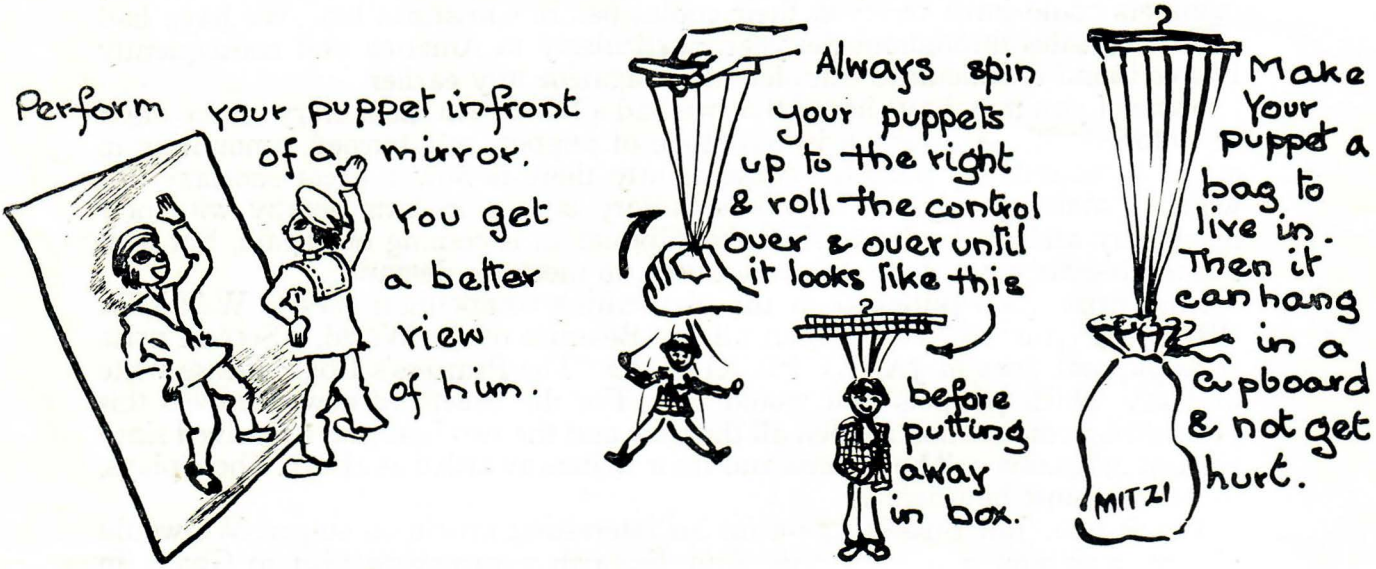
Those of you who like making up your own puppets, using either our kits or else making them completely yourselves, may be interested in a wonderful modelling material that we make, called "Fibrenyle." It is rather like a plastic wood. It is a doughy substance which can be modelled or pressed into shape and when hard (about 12—24 hours later) it is just like wood. It can be sawn, drilled, chiselled and sandpapered. If you wish to model a head it is a good idea to build

this Fibrenyle on to a wooden core. The puppet kit heads are ideal for this; or you might want to put more shape on to the limbs and possibly boots. One of its chief advantages is that there is no shrinkage provided it is applied properly. It is supplied in an airtight tin from 1 lb in size, cost 5/- per lb, post free. Owing to our present shortage of space, we shall not be able to supply large quantities until after the New Year.

Good luck to all Pelpups, everywhere,

Yours puppetually,

PELPOP.


Perform your puppet infront of a mirror. You get a better view of him.
Always spin your puppets up to the right & roll the control over & over until it looks like this
before putting away in box.
Make your puppet a bag to live in. Then it can hang in a cupboard & not get hurt.
MITZI

DANCING CLUB

I have shown you in the past how to dance two puppets together by holding the two controls in one hand (Fig. 1).

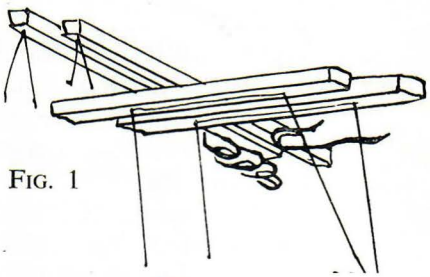


FIG. 1

You can take their left legstrings together and make them walk and dance in perfect time, or unison as we call it. You rock the controls and their heads shake together. Take both back strings, lower controls and they bow. This is very effective when two puppets are singing and dancing as a turn on a stage.

Now I wish to show you how to make two puppets dance just like a couple on the ballroom floor. This time the controls are placed together head on. You will notice the hand strings get pushed back by the crossbar of the other control but this is a good thing because it raises the hands nearly to shoulder level. While someone holds them in this position bind some sticky tape round centre bars (Fig. 2). They are now one unit.

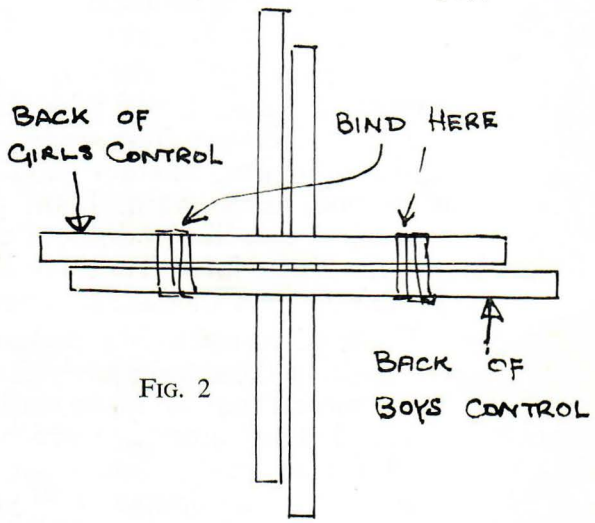


FIG. 2

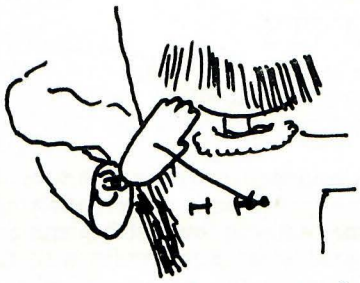


FIG. 3

Push pin through knot & through clothes at back in direction of hand, so it wont pull out.

Pass the boy's right arm under the girl's left arm and attach the knot under his hand to her dress, either by a pin or a stitch, somewhere behind her back (Fig. 3). Do the same with her left arm. Then tie the two knots together under his left hand and her right hand.

Now add a new string. We use No. 18 linen thread but you could use any strong button thread from your mother's work case, if she permits! Pass the end through the back screw on the girl's control and down to her left heel. Tie it round the metal strip with knot at the back (Fig. 4). Then cut the thread and tie to other ankle in the same way. The thread should hang straight, with hardly any slack. If it is too taut her feet will be pulled back and she will not be able to stand, let alone dance!

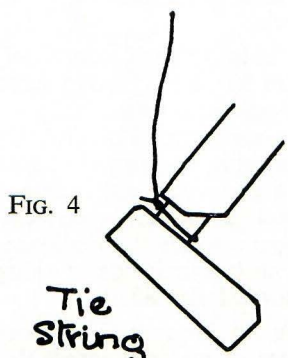


FIG. 4

Tie string round metal strip with knot at back.

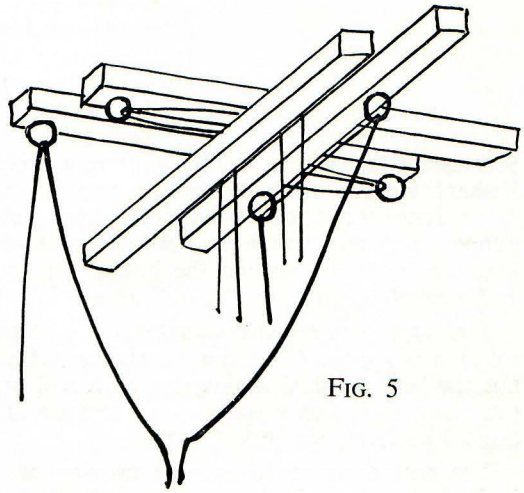


FIG. 5

Now they are ready—put on the music—take the left leg string of the boy and the string to her right ankle in the same grip and raise and lower and move the control forward so that he is walking forward and she is walking backward (Fig. 5). Bounce the control with each step they take and their movement will be made more realistic. Draw the boy's leg string well forward as in the diagram.

To add a little more movement to your couple while they are dancing, tilt the controls down towards the legs that come up (Fig. 6). In other words, raise boy's left leg and girl's right foot and tilt control down on this side, then pull down so as to raise other legs and tilt control other way. Don't forget to bounce the control each time the legs change.

FIG. 6

SOME PRACTICAL HINTS

By JAN BUSSELL

SOONER OR LATER you will be wanting a specially built and fully equipped marionette theatre. Poor Father! He'll either have to help you make one, or fork out to buy you one—or perhaps you can get it done in the school carpentery class. However, let us assume that you are just beginning with puppets and that you have nothing and know nothing. It is a good idea to improvise with things that can be found around the house first of all, and you will learn by this experience what sort and size of theatre—or "fit-up" as we call it professionally—will suit you best.

The first requirement is naturally a stage for the puppets to perform on, and obviously the solution is a table. Choose a rectangular table, the larger the better, and strong enough to stand on—not the best polished mahogany, as it will probably get scratched and knocked about. In any case put a rug over it as a stage cloth, because this makes a good surface for puppets to walk on: they don't like hard, slippery floors.

The next thing to do is to fix up what we call a "leaning bar." This bar divides the table-stage in half, and from it the scenery or backcloth is supported. The manipulators stand on the table behind it—the bar comes at about their waist level—and they lean over it to work the puppets, with the scenery hiding their legs from the audience. The back part of the table where the manipulators stand is called the "bridge" because in the biggest professional puppet theatres it really is a high bridge, spanning the puppet stage and the puppets are worked on very long strings. But you won't often see a real bridge like this today.

Ideally you want a wooden frame screwed firmly to the table top with angle brackets. If screws are taboo in the kitchen table you can have a frame made to stand on its own, with angle bracket arms sticking out to support it on both sides, and this idea is useful in that you can also use it on the floor to practise or to show off the puppets to friends, without having to set up the whole theatre, but you will have to learn *not* to lean on it and topple it over. If you are lucky enough to have one of those old-fashioned wooden towel horses in the house this will do the job splendidly for you.

A leaning bar can be improvised from long-handled brooms or perhaps a garden rake and a hoe. Two of the handles are lashed upright to wooden chairs placed at each end of the stage and the third one is tied across the top.

The easiest form of scenery is curtains. An elaborate leaning bar can carry track runners for several different sets of specially made curtains. However, if you are still in the house-scrounging stage, have a look in the linen cupboard when no one is around. A striped bathing towel, or a gay tablecloth will make excellent puppet backcloths and can easily be fixed with drawing pins to your improvised leaning bar. Later on you can start painting scenery on large sheets of paper and later still paint on canvas with distemper. But for now, Dad's old dressing gown may be just the thing for that Japanese backing you need, flanked by a couple of tea towels.

You now have to face the greatest problem of all—how to hide yourself completely from the audience when working the puppets. A proper marionette theatre has a very large screen standing along the front edge of the stage, high enough to hide the manipulators, with a square hole like a picture frame cut in it at stage level, through which the puppets are seen. This hole is called the "proscenium" and the screen, which is usually made of velvet curtains or painted canvas on a collapsible framework, is called the proscenium front. It extends a good way either side of the stage so that when you get off the bridge to change the scenery or fetch a property you still cannot be seen. If your performance is good, the puppets will seem to grow when the audience sees them through the proscenium. But if they catch a glimpse of you, or just your hands working them, the whole effect is spoiled and the puppets at once shrink to their normal size again.

There is one very easy solution to the problem of arranging an impromptu proscenium front, that is to do the show in a doorway. You will have to pin a piece of material across the top of the doorway to make the opening a bit lower, and another to fill up the bottom part from the height of the table to the ground. But if there is no other door to the room you'll have to get the audience in before fixing all this, which is rather a nuisance.

If you are fortunate enough to live in a house with beams across the ceiling it is a fairly simple matter to pin curtains to hang down from a beam and form an attractive proscenium. Sometimes curtains across a bay window can be utilised. But if you have none of these facilities you will have to fall back on drawing room screens and more broom handle scaffolding, until such time as you are able to make or buy a special framework.

When planning the size of the proscenium opening you have to be careful to give it what we call good "lines of sight." The opening must be a lot smaller than the backcloth, so that people sitting at the sides don't see through, and people sitting in the front row won't see over the top of the scenery and up to your hands. Have a friend sit in different positions while you are fixing it, to test for these dangers. You may find you need "wings" at the sides of the stage to stop people seeing too much, and these certainly add to the theatrical effect. These are little screens, one to stand each side of the stage and can either be painted black or to match the scenes. They can be made from cardboard nailed to a piece of wood to stiffen it and will stand up if you screw two angle backets to each, one arm sticking forward and one sticking back, to run along the floor.

It is always fun to have a drop curtain and this will require some ingenuity to rig up. You will need four screw-eyes and some string, or better still, picture cord. The drop curtain is fixed to a wooden batten or rod. A string is tied to each end of this rod where it sticks out beyond the curtain, and goes through screw-eyes in the batten, broom handle, beam or door jamb forming the top of the proscenium front, immediately above these points. The two strings next go through two screw-eyes placed close together in the middle of the top of the proscenium front and are then tied to a weight which hangs from them near these screw-eyes when the curtain is closed. When you are standing on the bridge you can reach this weight and pull it downwards, which makes the curtain go up. The weight must be just about as heavy as the drop curtain and batten together. It is in fact a counterweight. If it is impossible to burgle the grandfather clock and cut its lead weights to the necessary size, you can make a suitable one by filling a small linen bag with sand, or (again if no one is looking) tying up some stones in a handkerchief.

Your theatre is now complete, but there is one important thing still to see to and that is the lighting. Puppets and scenery always look much better and much more exciting if you show them lit up in a darkened room. As usual, I will tell you first what professional theatres use and then we can think of ways of doing it more simply. The main light should come from a "light batten" which is fixed out of sight just inside the top edge of the proscenium opening, just behind the drop curtain. The batten should consist of three or four tin boxes—biscuit tins will do—each containing a lamp, fixed in a row along a wooden bar. The insides of the tins are shiny to reflect as much light as possible and the front edges are bent into grooves for sliding in different coloured gelatines. Coloured light is great fun to experiment with—amber and pinks for happy scenes, greens and blues for creepy effects, red for battles. Different coloured lamps can be used instead of gelatines—red, green, blue and white, each on a different switch so that you can mix the colours.

One day when you are very rich you may be able to buy dimmers and make an elaborate switchboard, so that the colours can mix slowly from one to another, but this is very expensive.

Personally I do not like footlights for puppets but if you are very keen to try them a strip lamp in an aluminium holder-reflector is the best thing to use—you can buy these ready made. Spotlights from the front are also an expensive luxury which you will have to do without to begin with. But a powerful focusing torch makes a good spotlight substitute.

Two standard lamps standing in front of the theatre, one each side, with their shades tilted to shine on the stage, and with some dark material over the audience side to stop the light getting in their eyes, will give quite a good general light. Small standard lamps can be slung upside down without their shades where the batten should be, or stood behind the wings. (Don't use the flex to hang them by: it may pull out and cause a fuse to blow or even given you a shock.) You can get some colour effects with these lights by fixing coloured silk shawls or scarves in front of them. But don't let them get too near the lamps in case they burn, and always leave space above and below the lamps for the air to circulate. Even a biscuit tin lamp-holder should have holes punctured for ventilation.

For goodness sake please don't go wiring up any lights or switches yourself. Electricity is very dangerous. It can kill you. So this is something you simply must have done by someone who understands it properly.

At last everything is ready—except for the actual show! I have written about producing a show in an earlier edition of this magazine, so if you've missed it try to get hold of a back number. Briefly, remember that the object of the whole exercise is to amuse the audience, not yourself. Picture the whole show from their point of view all the time and ask yourself what they will be thinking. Practice and rehearse over and over again very carefully until you are sure nothing can go wrong; and never let any scene go on too long. It is much better to be too short. Don't repeat any action twice. The good showman always leaves his audience wanting more. And if you do all this diligently you will find you have succeeded in amusing yourself without realising it, for hours and hours and hours. Good luck to you!

LETTER FROM A PELPUP

WEST DOWNS,
WINCHESTER, HANTS.

DEAR PELPOP,

Let me just tell you that however harsh this letter may seem, I still love your puppets and will continue buying them (I already have over 40). However, I think that the puppets that you make are a bit "off the point." Maybe in America they like to do that sort of thing, but in England I think the majority of the people do *not* spend *34/-* to have their favourite Television character hung up on the wall. One or two of these characters are good fun, but why so many? I don't particularly like your Tyrolean and Dutch girls and boys, either. Your Clowns and Golliwogs are rather a nuisance as well. Surely one of each is enough! AND, WHO IN THE WORLD BUYS THOSE TWO-STRING PUPPETS OF REINDEERS, GIRAFFES AND OTHER ANIMALS FOR *16/11* AND UPWARDS? So, instead of these Muffin the Mules, Dutch Girls, Mickey Mice, Pinkies, Perkies, Goofies, Torchies, Jinxies and Donald Ducks, can't we have something else?

WE DON'T WANT OVERSIZE PRINCESS CINDERELLAS AND UNDERSIZE PRINCE CHARMINGS! Instead, we would like you to have characters for Fairy Tales. We want old Kings, old Queens, younger, smaller Princesses, Magicians, and bigger Princes. We would like to keep the Witches and Fairies but couldn't Hansel and Gretel be slightly smaller, because they are as big as the Witch nearly. We would also like characters for the many modern plays: a country squire, a business man, a teenage girl and boy, a clerk, a secretary, a parlourmaid, a daily woman, a crook, a spy, a freckled American boy, a B.B.C. news commentator, a nurse, a sister, a patient, a doctor, a woman opera singer and many others like the puppets you used to make like the chef and Father Christmas. Of course, we would also like you to keep your gypsy, old lady, schoolmaster (although you surely ought to have a few schoolboys as well), Scotsman, and your sailor.

You see, in England we like to show plays to other people and if, like me, you can't make puppets, you have to buy them and therefore you want useful characters. You are the only good puppet-making firm and so we puppet-lovers rely to a great extent on YOU. Why don't you make a 3 ft. compère? I think that many people would buy this puppet if you made it. I also think that most people would be prepared to pay more to let the puppets have more realistic noses, hair, etc. We would also like sets like you used to make for the Harlequinade, Cinderella, Puss in Boots, Hansel and Gretel, Jack and the Beanstalk and many other plays. If you really want characters, why don't you have Queen Elizabeth I, Sir Walter Raleigh, Sir Francis Drake, etc.

WE WOULD VERY MUCH LIKE YOU TO SELL PROPS: THRONES, CHAIRS, TABLES, BEDS, WASHING MACHINES, SEWING MACHINES, DOORS, WINDOWS, BENCHES, DETACHABLE SPECTACLES, UMBRELLAS, HANDKERCHIEFS, DUSTERS, MOPS, CANES, etc. I like your scenes very much except for your Palace one. This is really in the corridor of the Palace. Instead, couldn't we have one scene of the Throne Room without the thrones and one scene of the Princess's bedroom? Also we would like a wood, a prison, a schoolroom, an office and a lane scene.

I love your Pelham Puppet play book, but it is a bit out of date. However, I would rather that you made the puppets for the book than that you make a new book for your puppets. We would also like some more books of plays for Pelham Puppets but, if you couldn't do this, we would like a book of reference for books which have plays which Pelham Puppets could perform and what characters are needed. I like your Pelham Puppet string puppets theatre, although it could be a good deal better by being bigger. I went to Hamleys to buy one of your hand puppet theatres but I went out without it as it is much too small. I, in fact, use the string puppet theatre for string and hand puppets; the only difference is that for the hand puppets I put the theatre on a stand. I think that your hand puppets are wonderful (except Mr. Turnip) and I would love to see more of them.

This letter is not written by an angry young man who will march to Trafalgar Square or Piccadilly Circus in protest if his orders aren't obeyed immediately, or by a man who would normally ring up and tell you these things. He would also tell you that if you didn't do them, something would happen to your wife and children, but he didn't do this because he found that he didn't have the money to telephone to Marlborough. No, I am just an ordinary boy who will not mind if you throw this letter into the waste paper basket straight away and who only asks you to read it before you do this. I thought that you just might like to know what one humble Pelpup thinks ought to be done to Pelham Puppets. *I love Pelham Puppets. I think they are wonderful. REMEMBER THAT THESE ARE ONLY SUGGESTIONS.*

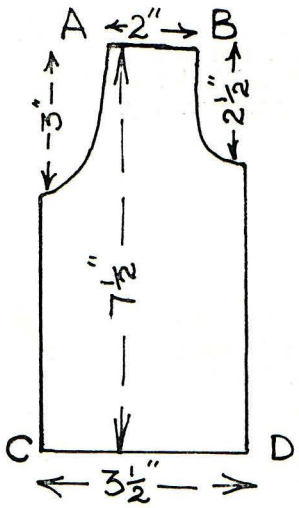
Love from

ANDREW CORNES.

MISS STITCHAM describes how to make clothes for a Cowboy

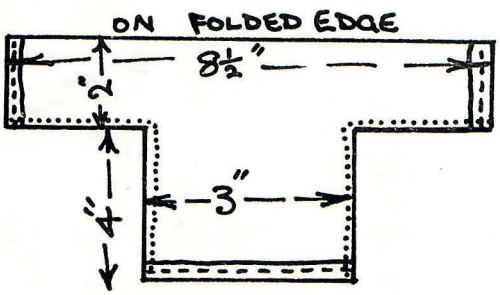
Trousers

Make a pattern this shape. Cut four from suitable material. I suggest brown or green. Hem top side AB and lower side CD.

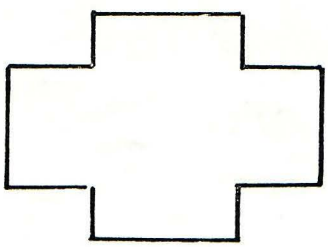


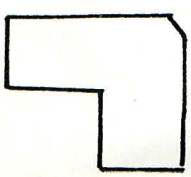
Abbreviations used:—
m/c.—machine
T.r.w.r.—Turn right way round
i.o.—inside out.

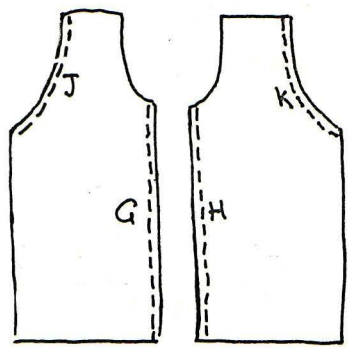
The Shirt



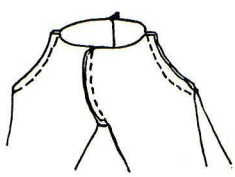
The shirt is the same as the Dutch boys shown in the last magazine. Cut out in one piece. First make a paper pattern. Place the pattern along folded edge of material, cut out, it will now look like this when opened out. Now turn back edges and machine, then fold again as before with wrong side out and m/c along seams under arms and down sides, as shown by dotted lines. T.r.w.r. and press. Fold arm to arm and snip corner off at fold for neck hole.



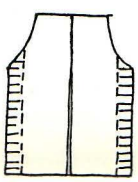




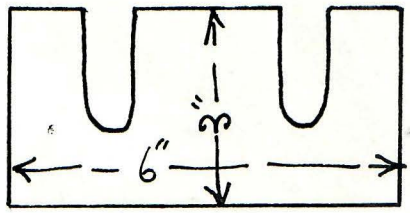
Place together in pairs inside out and machine along seams GH and JK. Now join each half by joining centre seam so—Turn right way round and iron.



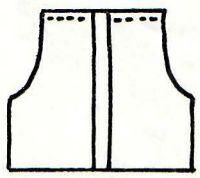
Now join the two outside seams by machining about ½ in. seam. Use cotton the same colour as material as it will show. Fringe the two outside edges by clipping at short intervals.



Boy's Bolero—made from felt.



Cut a pattern as above, fold side over and m/c along top. T.r.w.r. Stitch buttons with embroidery silk.

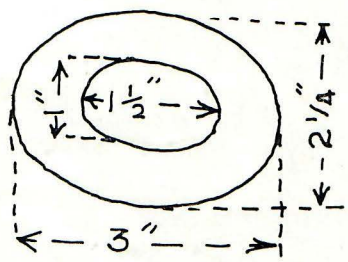


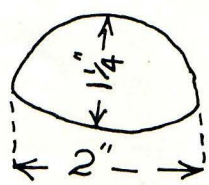
Scarf

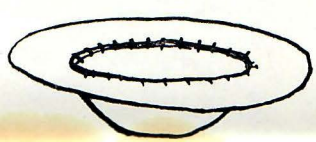
A rectangle about 5 in. x 2 in. of some bright material will make him a scarf.

Hat

Cut brim to these measurements. Sew two hat pieces together round top seam.
Turn inside out. Insert hat through hole in brim and stitch round seam. Dent in top and there's your hat.







A VISIT ROUND THE FACTORY

(as it was)

Sid Long, on the left, has been with me right from the start, that's 14 years ago. He can do just about everything. He is seen here with the heads of calves and giraffes. He fixes all the moving parts in the heads.

Peter Carter-Page, on the right, models the heads. He is seen here with a baby giraffe, No. 2 size, which we make mainly for window display. We send a lot to America and Germany.

Mrs. Page (left), irons the little dresses. It is most important that this is done well and that when ironing the dresses the corners are pushed right out.

Right, is the "Hair and Hats" table. Fritzies are receiving their hats and feathers. These are the hands of Forewoman Joan Brown, who also keeps an eye on all production. I don't know how she does it!

Margaret, on the left, is one of the head painters. We have six or seven and they are highly trained. They paint all the faces on by hand, hence the individual character of the puppets.

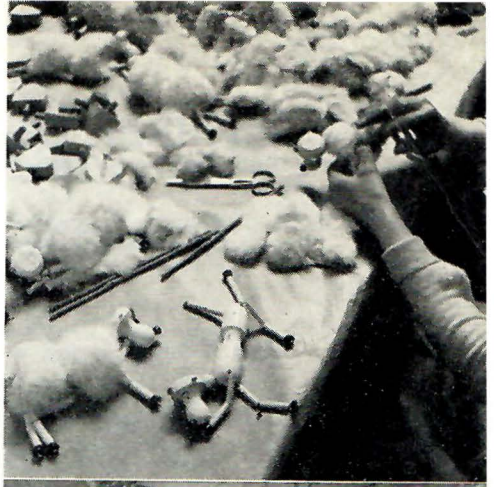
Susan (right), is another very good head-painter. She is seen painting Hansel heads. She now paints all the special puppets in the Display Department

Mr. Collins, on the left, is seen here emptying a mould of Revertex. It is then put in an oven and baked. Two hours later it is opened and out comes, perhaps, the Giraffe head.

Rose (right), is opening another sort of mould. This is a hot mix poured into ice cold metal moulds and emptied out leaving the hollow head in the mould. Within minutes it can be taken out and dried in a wind tunnel.

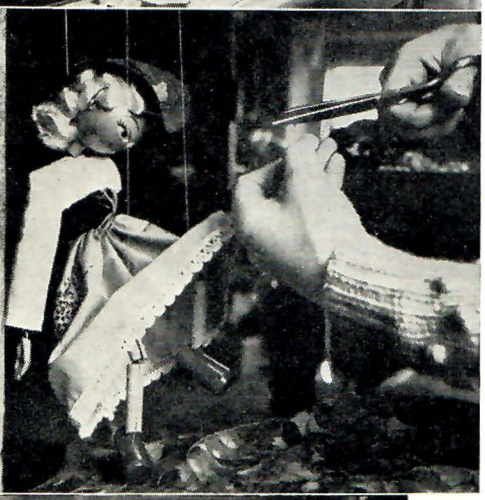
The Jumpette table on the left. We can't make enough of these, but they are for younger children, too young to operate standard puppets. Violet is now in the Dispatch Department.

Poodle table on the right. It is getting increasingly difficult to get white rabbit fur for poodles, owing to a regrettable lack of rabbits nowadays!



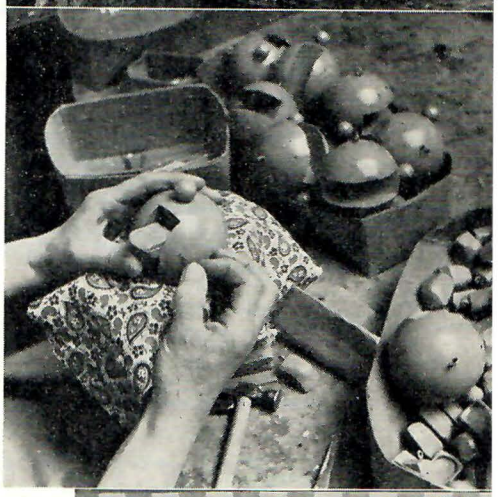
Mrs. Lanfear (left), makes all the controls with the aid of five other people. She is seen here opening the split pin which secures the two bars. She sings all day at her work.

This is the Dipping Room (right), where Miss Taylor is seen dipping Muffin parts. The tray beneath catches the drips and is moved along as the wires are filled. The paint dries very quickly and the parts can be removed about two hours after the top coat has been applied.



In the Stringing Room (left), Mitzi has her leg strings fixed by Eileen, who has strung puppets for 13 years and is remarkably quick at it. She has six girls under her.

On the right, is MacBoozle in very early stages. Mrs. Smith slots the heads and fixes the jaws on all SM puppets. After fitting the jaws, the heads go to the head-painters. She used to print the mag. on the Gestetner.



Left, one of our large Clowns, the one on the right of picture, I mean—the one on the left is me! We export these giant puppets mainly to America and France. They are used in big stores and carnivals. The original Bimbo was created after a request for a Pelham size puppet. He was dressed in my tail coat, but not my hat!

Right, are two big puppets that went to Moscow. The banner was meant to read "Welcome to the Fair, we are here to shake you by the hand." But unfortunately the translation was not very good, so it had to be painted out before the Fair opened. The two puppets were afterwards given to the Moscow Children's Hospital.

"FAIRER THAN ALL THE BEAUTIES OF THE WORLD"

By WALTER A. WILLISON, 2443 James Avenue, West Covina, California

Characters:

KATRINA—a pretty Dutch girl
PETER—a handsome Dutch boy
BRECKELHIDE—a very ugly witch
RAMINKARINA—a pretty gipsy
KADAN—the spirit of evil (luminous)

(A Narrator will be needed)

SCENE I

Scene: A forest clearing, with a small tree stump in stage centre.

NARRATOR: Long, long ago, and we mustn't spoil the tradition by not saying once upon a time, in Holland when it was covered with enchanted forests and witches, ghosts and demons still dwelt on the earth, there lived at the edge of a certain forest a certain pretty girl named Katrina. There she lived in a shabby but neat cottage with her Aunt Patrice. Every day she went into the forest to pick fruits and play with her animal friends. Today was such a day . . .

CURTAIN

(*Katrina enters stage*)

KATRINA (*singing happily*): **IT'S A BEAUTIFUL DAY, THERE'S NO DOUBT ABOUT THAT . . .OH! I KNOW IT'S A WONDERFUL DAY. GOOD MORNING MR. SQUIRREL, GOOD MORNING MRS. OWL, GOOD MORNING MRS. CARDINAL AND GOOD MORNING MR. FOWL. GOOD MORNING MR. & MRS. BLUE-JAY, HOW ARE ALL OF YOU TODAY, ISN'T IT A LOVELY DAY?** (*she stops singing.*) **Hello everybody. Oh, I feel so wonderful today. I just know something wonderful is going to happen!**

NARRATOR (*from off stage*): I wouldn't look forward to it if I were you, Katrina!
(*Katrina sits on tree stump and puts down her basket and suddenly the lights flash off and Breckelhide is heard cackling. When lights come on again the witch is on stage and Katrina is cowering back.*)

KATRINA: **Oh! My goodness!**

BRECKELHIDE: **Well, well, if it isn't pretty Katrina!**

KATRINA: **Who are you? What do you want of me?**

BRECKELHIDE: **You are fairer than all the beauties of the world and I am uglier than all the ugliness of world!**

KATRINA (*cowering back still further*): **But . . . what does that mean? I . . .**

BRECKELHIDE (*advancing towards Katrina*): **Foolish child! Foolish child! Ha ha! By midnight I will be beautiful! Ha ha ha ha!**

KATRINA (*as the witch advances at her*): **No . . . no . . . NO!**
(*Katrina screams as the lights flash off. When they come on again the stage is empty and Peter comes running on.*)

PETER (*gasping as he looks around the stage frantically*): **What has happened? Where is the beautiful maiden I saw only a moment ago?** (*starts to sing; can be sung to any melody*) **OH! WHERE CAN SHE BE? KATRINA WAS HER NAME, SWEET AS A ROSE, BRIGHT AS A STAR, WITH HAIR LIKE A MOONBEAM THAT SHINES FROM AFAR, SHE WAS BRIGHT AS THE SUNSHINE THAT SHINES FROM ABOVE, THE FIRST TIME I SAW HER . . . I KNEW IT WAS LOVE. OH! KATRINA WHERE CAN YOU BE? OH! KATRINA COME BACK TO ME.** (*stops singing and sits down on stump, looks down sadly*) **Oh! oh! I must find her.** (*perking up excitedly*) **Wait! That witch did something to her! I know . . . I'll ask Raminkarina the good gipsy. She'll help me find Katrina . . . she's got to!**

(*Peter runs off stage excitedly as . . .*)

CURTAIN

SCENE II

Scene: Outside a small cottage. A small brewing pot sits on stage centre. As the curtain opens Raminkarina is busily stirring it.

NARRATOR: Well, it looks like Peter is determined to find the pretty Katrina; even though he never met her, he loves her. Now he hurriedly seeks information from Raminkarina, the good gipsy. Will she be able to help him or will he never see Katrina again? Let's find out in part two of our story.

CURTAIN

(*Peter runs on to stage and up to the gipsy, who is vigorously stirring the pot.*)

PETER: **Raminkarina, you must help me!**

RAMINKARINA: (*putting her free hand over his mouth*) **Shush! I know what you are here for, my magic water tells all. The evil witch plans to change bodily forms with Katrina, so that she will be beautiful. You see, I am the witch's bitter enemy and you see I am pretty; the witch vowed that she would search the world till she found the girl fairer than all the beauties of the world and then become that girl. That girl is Katrina and now you must save her!**

PETER: **But . . . how?**

RAMINKARINA: **Your loved one sleeps in the Forest of the Three Dangers. The first danger is the forest of thorns surrounding the centre clearing where Katrina sleeps.**

PETER: **But . . .**

RAMINKARINA: **The second is Kadan the spirit of evil, who guards her.**

PETER: **Oh no!**

RAMINKARINA: **The third danger is the witch Breckelhide, who will surely dispose anyone who comes near**

Katrina. You, my son, must tackle all three dangers!

PETER: **My sword is sure and will protect me!**

RAMINKARINA: **Your sword will serve you to go through the thorn forest, but you must use this to outwit the Spirit and the Witch.**

PETER: **What?**

RAMINKARINA (*looking up, she reaches up with her free hand*): **Magic flower, pray come down, please do not touch the ground, but stop at Peter's hand, there to stay to protect him and see that good triumphs over evil this day. Now go, and drop your sword at the edge of the thorn forest!**

PETER: **But . . .**

RAMINKARINA: **Go!**

(*Peter slowly exits, looking down at the flower in his hand and wondering, and Raminkarina again begins to stir the pot as . . .*)

CURTAIN

SCENE III

Scene: A clearing surrounded by a thorn forest. In the background the dark castle of Breckelhide. In the centre, on a log lies Katrina.

NARRATOR: And so bewildered Peter pocketed the flower and set off on his task. It was easy to cut through the thorn forest, but now he must face Kadan the Spirit of Evil himself!

CURTAIN

(*Peter walks slowly on to the stage, unarmed, his hands to his sides, in one the flower.*)

PETER (*as he kneels by Katrina*): **Oh . . . my Katrina, I will save you.** (*he stands up and yells boldly*) **Kadan, Spirit of Evil . . . show yourself!**

KADAN (*from off stage*): **Who dares challenge Kadan the Great?**

PETER (*boldly*): **It is I . . . Peter the Brave!**

KADAN: **Ha ha ha! You'll be sorry!**

(*The huge luminous Kadan* (*skeleton can be used*) *enters.*)

PETER (*slowly raising the flower*): **Be . . . begone, you wretched beast!**

KADAN (*lights are out and he is all that can be seen, as he is luminous*): **Why . . . no . . . no . . . NO!**

(*A hideous scream is heard from Kadan as he disappears when lights come on.*)

PETER (*soothingly*): **Well, at least I got two out of three.**

BRECKELHIDE (*from off stage*): **And that's all you'll get!**

(*Peter jumps, surprised and looks up as the witch flies in.*)

PETER (*slowly*): **Now I shall do away with you too!** (*he holds up the flower*) **Begone, witch!**

(*Lights go off, a scream is heard from the witch. She is gone from stage when lights come on. Peter is still standing with the flower held up.*)

PETER: **I . . . I did it!** (*he walks over and kneels by Katrina and she begins to move*) **Ka . . . Katrina, you're all right!**

KATRINA: **Oh! you saved me!** (*sits up and hugs Peter*)

(*Katrina is facing the audience and Peter has his back to the audience as they caress each other and freeze in that pose.*)

RAMINKARINA (*from off stage, very softly and sweetly*): **So they lived happily ever after because true love conquers all evil. Good-bye, now.**

CURTAIN

THE END

Production Notes:

1. Kadan can be a skeleton; if so, paint him luminous and let him break apart when the lights are off, when he is shown the flower. This will create an eerie effect.
2. If you paint the flower luminous too, it will show up when the lights are off and will again give a magical feeling.
3. At the beginning, when people are being seated, etc., play the music (not the words) to Katrina's song.
4. At the end, while Raminkarina is giving the final sentence play Peter's song (not the words, just the music) softly in the background and then when she finishes turn the volume up for the finale of the song.
5. To save time, for the second scene (in front of the cottage) merely remove the log from the stage and replace by the front of a cottage and the pot.
6. Practice changing scenery so quickly that immediately after the curtain is drawn the announcer can start and when he finishes the scene can be set (this keeps the audience from being restless).

THE PRINCESS'S DOG

By JANET PICKLES, 21 First Avenue, Worthing, Sussex

Characters:

Princess
Peterkin, a dog
Queen
Woof, another dog
Prince

ACT I, SCENE I—A Wood

(*Enter Princess and Peterkin from left*)

PRINCESS: **Come along, Peterkin, doggy dear. We must hurry home.**

PETERKIN: **Woof!**

PRINCESS (*turning to look at him*): **What's the matter, Peterkin?**

PETERKIN (*sniffing the ground*): **Woof, woof!**

PRINCESS: **Oh, dear! Is it a rabbit?**

(*Barking loudly, Peterkin suddenly bounds forward past the Princess. Exit right.*)

PRINCESS: **Peterkin, you bad dog, wait for me! Peterkin! Peterkin, come back!**

(*Exit slowly right, calling. Her voice heard off stage, getting fainter and fainter.*)

CURTAIN

ACT I, SCENE II—A room in the Palace

(*The Queen is looking out of the window. Enter Princess from right.*)

QUEEN (*turning from window*): **Here you are at last, you naughty girl! Wherever have you been?**

PRINCESS (*bursting into tears*): **I've lost my darling Peterkin! We were walking in the woods, and he went after a rabbit, and now I've lost him!**

(*Sits down in a chair. Queen walks over to chair to comfort her.*)

QUEEN: **Never mind, dear. Don't worry. I'll see what I can do to put things right.**

CURTAIN

ACT I, SCENE III—A room in the Palace

(*The Princess sits on the floor, looking dismal.*)

PRINCESS: **Oh, I'm so sad. I've had no one to play with since I lost Peterkin.**

(*Enter Queen from left.*)

QUEEN: **Darling, I've got a surprise for you.** (*speaking towards left*) **Come in, Woof!**

(*A dog runs in to the Princess. He jumps on her, licks her, etc. The Princess hugs him.*)

PRINCESS: **Oh, thank you! He's just like Peterkin! And is his name Woof?**

QUEEN: **Yes. An old woman in the forest gave him to me.**

PRINCESS: **Now I shall be happy again.**

CURTAIN

ACT II, SCENE I—The Palace garden

(*Princess sits reading a book, with Woof.*)

PRINCESS (*pushing Woof away from her*): **Go away, Woof. I don't want to be licked. I'm trying to read this book.**

(*Woof lies down under a tree.*)

(*Enter snake. It creeps up behind the Princess to bite her. She turns, sees the snake, and screams. Immediately Woof pounces on it and after a short fight it is dead. Woof kicks it to the back of the stage. The Princess flings her arms around the dog.*)

PRINCESS: **Oh, Woof! You brave, brave dog! You saved my life! What can I do to thank you?**

WOOF: **Will you do whatever I ask you?**

PRINCESS (*astonished*): **I didn't know you could talk!**

WOOF: **I am an enchanted dog. I can only speak once in my life. You want to thank me for saving your life. Will you do anything for me that I ask?**

PRINCESS: **Yes, of course!**

WOOF: **Then throw me into the pond!**

PRINCESS: **But—I can't! The pond is very deep . . . you'll drown!**

WOOF: **Does a Princess break her word?**

PRINCESS: **No . . . Very well. Let's go.** (*exeunt*)

CURTAIN

ACT II, SCENE II—The Pond

PRINCESS (*crying*): **Good-bye, Woof. I shall always remember you.**

WOOF: **Don't cry. You must do it now. Shut your eyes as you let go of me.**

(*The Princess picks up Woof and throws him into the pond. There is a blinding flash and then darkness. The scene gradually lightens.*)

PRINCESS (*blinking*): **What's happened?**

(*A handsome Prince is seen standing at the edge of the pond.*)

PRINCESS: **Oh! Who are you?**

(*Enter Queen.*)

QUEEN: **Good gracious me! What's going on here?**

PRINCESS (*to Prince*): **What have you done to my doggy?**

PRINCE (*bowing to Queen*): **Your Majesty, I must explain. I am (or rather was) Woof. The old woman in the forest is a witch. She cast a spell on me and changed me into a dog. Now the spell is broken.**

QUEEN: **Thank goodness for that! Of course, we shall be delighted to have you at the palace.**

PRINCE (*bowing again to Queen, while the Princess walks slowly to the pond and looks in*): **Thank you. But one more thing. I saved your daughter's life when I was a dog, by killing a snake that was about to bite her. So I feel I have the right to ask for her hand in marriage.**

QUEEN: **I should be delighted for you both to be married, but it is for the Princess to say whether she will or not.**

(*Prince goes over to Princess, kneels and takes her hand.*)

PRINCE: **Oh, beautiful Princess, will you have me?**

PRINCESS: **Yes!** (*they fall into each other's arms.*)

CURTAIN

THE END

LIST OF PLAYS

The Witch	Cherrill Kew
The Missing Diamond	Stephen Bennett
The King's New Cloak	Brian Throng
Caught Red Handed	No Name
Hot Roast Chestnuts	J. Chan
The Witch's Cat	Angela Moore
The Last Chance	S. Timmins
The Little White Bull	L. Bowman
Hansel and Gretel	Walter Willison
The Ghost of Canteville Castle	Walter Willison
The Wishing Well	Nigel Plaskitt
Baby Bimbo's Revenge	David Tillett

The Stowaway	Angela Feetham
Princess Herbaceous	Harriet Edgerley
The Orphan	Beryl Pepper
The Wishing Well	Richard Plucknett
The Magic Carpet	Jane Edmunds
Mitzi's Dog Wins a Prize	Pauline Griffin
Princess Incognito	Michael Clarke
The Doomed Ship	Michael Clarke
The Search for Happiness	Hilary Page
Teacher	Karen St. George
Little Red Riding Hood	J. B. I'Anson
Floating Capers	Georgina Crampion
The Three Roads of Fortune	No Name
The King's Treasure	R. Bean
The Witch's Spell	Margaret Carmichael
Mitzi's Dream	Laurey King
Willy and Wolly Meet a Golly	Sally Anderson
The Queen and the Jester	No Name
The Quarrel	Karen St. George
Biblo and Bablo	L. Sheard
The Eastern Caves	Christopher Notes
From Rags to Riches	Christine Chambers
The Good Witch	Paul Wilson
Finding Their Dog	Janet Rockall
The Gypsy's Curse	Mary Sutherland
The Dog Who Can Speak	No Name
Clever Alice	Celia Matthews
The Magic Ear-ring	Philip Eaines
Penny's Forest Adventure	Joan Robert
The Unhappy Ghost	No Name
In Good Queen Anne's Reign	Richard Duployen
King Ather and His Night	Carol Flatiner
Princess's Promise	Clarissa Barton
A Fairy Tale	M. Mortimer
The Skeleton's Walk	Sally Hancock
The Toys Who Didn't Like Children	No Name
The Magic Leaf	No Name
Calamer House	Jane Upcott
The Magic Scarf	Linda Allum
The Lost Mortar Board	Brian Stone
Mickey Moves House	David Tillett
The Missing Money	Victoria Hazell
Unwelcome Campers	Cecilia Jackson
The Magic Ball	Norman Coates
The Astonishing Story	David Tillett
The Laughing Princess	Belinda Ward
Winniewoo's Mistake	J. Douglas
The Ghost	Kathryn Pratt
New Year Mistake	Nicholas Stribling
Visit to an Old Castle	Kevan Harding
Skates	Linda Nicol
The Fairy Dancer	Ann Malcolm
The Magic Ring	Linda Knowles
MacBoozle's Job	Keith Gardner
The Nightmare	O. Kram
The Task	Suzanne Simpson
The Kindest Heart	Marilyn Hanford
The Princess Who Would Not Marry	Mary Compton Rickett
Origin of the Worm and the Cat	Shane Timmins
The Night of Terror	Dorothy Amor
The Conceited Princess	Barry Torgie
The Goblin's Spell	J. Legh-Jones
Trish's Broken Leg	Andrew Briggs
Hansel's Curiosity	Rosemary Berridges

PELPUPS WRITE

VANONA WARDHAUGH, *Bloemfontein, S. Africa*—. . . I have been interested in puppetry since I was about six and with my brother have tried almost all forms, e.g., flat, glove, shadow and marionettes. I have two Pelham Puppets but was not aware that this Club existed. I am now doing Occupational Therapy and have chosen to specialise in puppetry as a hobby because of its great therapeutic value with children and adults (mainly with mental and neurotic patients or as a group project for socialisation purposes).

ELIZABETH LANCHESTER—With my sister's help I have finished one puppet from my puppet kit and nearly finished the other. We have made a princess with some pink satin for a dress and have given her long auburn hair. She's very successful. We are also making a prince with a powdered wig.

HILARY PAGE—I am hoping to fix up a piece of dowel rod above the theatre to hang puppets on. My father has found an old transformer which is going to help me to fix up some lighting. For a temporary wing, I use an old green encyclopaedia. I think you might be amused at all the characters my Tyrolean boy has been—a prince, an old man, a king, a leprechaun, a policeman, a boy, a man and a courtier! My family are quite used to all the things I do and are not at all surprised when a brown curly-haired attractive Tyrolean girl comes on as a witch!

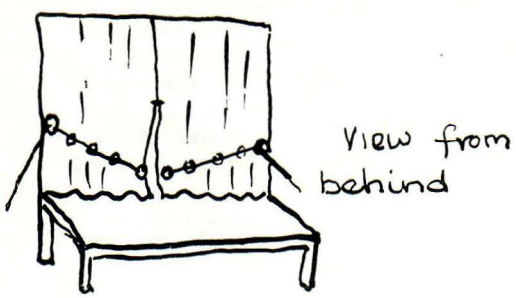
GILLIAN WAITE—I have a Pelham Puppet theatre with footlights which are really fairy lights arranged carefully along the edge of the table and kept down with drawing pins. They are hidden from the audience's view by a cardboard screen. I have fourteen puppets including three made from kits and two which I made myself. I also have some "accessory puppets" including butterflies and an octopus, etc. Unfortunately, I cannot perform any plays which need a lot of puppets as I only have my brother to help me with my shows, but I hope to perform "Hansel and Gretel" some time this year.

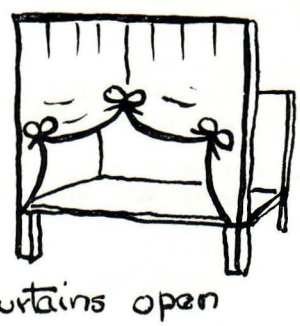
RUTH GOLDBERG—All the children in our road are entranced by my lion cub puppet "Frisky" bought in Switzerland. He is a hand puppet with the most natural face. You know that most puppets' hands grow out of their shoulders? Well, Frisky's got beautiful furry arms ending in a proper paw. He even has the cub's spots on his velvety fur. The small children have even made a "Frisky Fan Club" and they cheer him whenever he puts his adorable face out of the door.

JAMIE LEWIS, *Hobart, Tasmania*—I have had quite a lot of success with my puppets lately; the last show I did was on the day before Christmas. Rodney Reynold's, my electrician, had a loan of his father's duplicating machine and we printed invitations and programmes. The show was a great success. The acts included "The Mad Tea Party" and the Court scene from "Alice in Wonderland," "The Puppet Orchestra," "Cinderella" and various dances. After the show I sold pictures of the puppets (which I developed and printed myself) for 3d., in aid of charity. Admission to the show was a silver coin. About 40 friends came and I raised altogether about 35/-. I am producing "Peter and the Wolf" soon, as I have most of the puppets already. I have a very up-to-date lighting system with a red flourescent lamp for the footlight, ultra violet lighting and normal filament lighting. My grandmother gave me a tape recorder for my birthday, which is very useful. I also have a 3-speed pick-up and a pile of comic music for the puppets to dance to. My stage is so built that I can haul all the scenery up out of the way above the stage. I also have a portable stage for fetes and fairs, etc.

SHANE TIMMINS, *Belfast*—I got a cat puppet for Christmas for my witch and am thinking of getting Prince Charming soon, as I have got Cinderella. Her only fault was that her hair was gradually falling to her waist until I stopped it with a small bun net which, as it is really meant for hair, does nicely. You might like to put that in the next magazine for the benefit of the Pelpups.

(*He also shows an ingenious method of using a torch as a spotlight*).





CAROLINE WOOD—I enjoy puppetry very much and I have three puppets. Often, my friend Susan and I give shows at school. We have twice given a performance in which we have collected money; this we have spent on a new puppet. Susan's father made us a stage and we have made curtains and scenery. This is the first time I have written. Can one write about one's performances and can any member send in a play?

(*Yes*).

LINDA BOWMAN—Some hints about my theatre: I have sewed the curtains at the middle bow, so there is less chance of the audience seeing the puppeteers. On the inside of the curtains we rigged up a method for opening the curtains. The bows on the other side are just for decoration.

ALISON WATT—The disjointing skeleton is a real beauty! I find that if I swing his head and body out of sight, leaving just the arms and legs jiggling about, they look very like some weird kind of spirits. Good effects can be produced by covering the lights with coloured crepe paper. I am 14 and would like an English-speaking friend, 14 or 15 years old, outside the British Isles or Ireland (boy or girl). My interests are skating, swimming, Guides, stamp collecting, puppetry, photography, music, art, cooking and country dancing. Address: Winnock Brae, Currie, Midlothian, Scotland.

PELPUP, *St. Peter Port, Guernsey*—I have now 33 Pelham Puppets; six I made myself and one from America, so you see I have a nice collection. Also, I have a stage being made this month which, I hope, will fold and fit into the boot of a car. I am at the moment getting ready to do a circus for a party in March. I have two Mr. Turnip, so one is being re-dressed in top hat and tails for the Ring Master; also I shall use Pinocchio and his performing Poodles (one white and one black), the dancing donkey, snake charmer and snake, elephant and trainer, Clever Willie, two other clowns to fool about, and the dancing reindeer (two of them). Four of my puppets are 3 ft. 6 in. high.

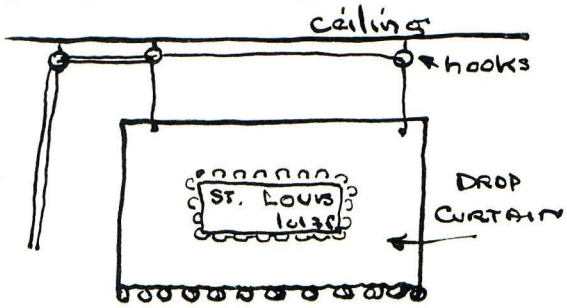
(*What a pity we have lost the last page of your letter, it was so interesting; and we don't know your name!*)

ROBERT SHINE—When I was six years old, I made my first theatre out of a paper carton and then I had six puppets, but now, eight years later, we are fully equipped with large stage and 52 puppets. In December, I hope to put on a performance of "Cinderella" at a leading theatre in London. You all know the story of Cinderella and how she wins her Prince, and all this we hope to portray with our puppets. Our scenery ranges from the palace scenes of Cinderella to the forest scenes of "Babes in the Wood." The ballroom scene is the most lavish scene that one could wish to see; it includes eleven ladies in glorious coloured dresses and eleven young gentlemen in all their glory. The King and the Queen, Dandini, Cinderella and the Prince, not forgetting the two Ugly Sisters, are all in their splendour. In August, we organised a Theatre Committee who hope, in the near future, to raise money for the many shows which we will put on in the future.

RICHARD GISHLER, *Alberta, Canada*—I have a large stage, 6 ft. wide and 2 ft. wings on either side (making it 10 ft. in all). It is 4 ft. deep but doesn't have very good lighting.

RUTH GOLDBERG—I would like to relate a rather nice incident in school—it was the end of term and team activities took place. I decided to do a puppet play and started on it at once, but I only had four puppets: Mickey Mouse, Pluto, Dutch Girl and a Sailor. These four didn't fit together and couldn't go into the same play, so I decided to only use the latter pair and an imaginary witch, which only appears at windows in the form of a drawing. I also made a glorious butterfly out of stiff paper and cotton. In the last scene, when all was beautiful, the butterfly hovered around to give a summery and joyful atmosphere to the scene. A girl waved the butterfly about on the cotton and my friend spoke one of the voices (the sailor). I, however, worked both puppets and finished the play amid loud applause and the teacher congratulated us on our brilliant performance in front of the audience. This called for our immediate appearance and we ran forward, bowing to left and right—we were the star turn! I would like a pen friend in Australia or America, aged 13–14, interested in pets, puppets and writing. Address: 19 Parklands Drive, Finchley, London, N.3.

ROBERT BINDER, *New York, U.S.A.*—Last month I presented performances of my live musical variety show "The World's Fair, 1904" with my puppets. For this show I made many new costumes and an all-new set, including a drop curtain, which was very effective. Since the ceiling in our basement playroom is quite low, I was able to fix the curtain as shown. The pull string was wound on a hook attached to the stage when the curtain was up.



J. LEGH-JONES—My sister and I have formed a puppet company called "The Elephant Puppet Group" and we have performed several shows. Between us we have 11 puppets.

CHARLES HAYTER—I have found a way to make my Sailor stand on his hands. You just have to pull down between the leg screweyes as far as it goes and you will find he will.

BILLY ALLAN—On August 22nd we, a friend, my brother and I, put on a 40-minute puppet show in aid of the Children's League of Pity. The most popular act was Wuff and Puff, who sang "The Ugly Duckling." I had to give an encore. We made 30/- altogether. Our club is called the Russell Place Marionette Club.

D. W. GREGSON—I would like to know what is the best way to produce a flash on stage without a fire risk. I would use this for the appearing and disappearing of various members of the cast.
(*Try Messrs. Ellisdon Bros. Ltd., 37/39 High Holborn, London, W.C.1*).

JOHN GILL—Since I last wrote I have gone forward in leaps and bounds. The Petite Puppet Show now has about 70 puppets. The only trouble is that I am going in the R.A.F. in January and I have had to give it up temporarily. We have had to turn down about 50 engagements this Christmas because of this. The rest we should be able to manage. Last Christmas, we had about 90 performances, which kept us busy well into February at the rate of two or more a week. This may seem a lot, but when you are trying to run at a profit there are many overhead expenses, like lighting for your rehearsals, income tax (this isn't much, but it's another expense), record rights and many other things. But putting all this to one side, I can safely say it has all been great fun. If anyone is interested, it is not a bad idea to join the British Puppet and Model Theatre Guild. It's rather expensive, but well worth it.

ROGER WILKES—My friend, David Storer, and I have formed a puppet company called "The Penrhyn Puppets." We have about 30 puppets now, one of my own creation, and we were lucky enough to borrow a complete travelling outfit from Mr. Eric Bramall, the puppeteer, who lives just up the road from us. He runs the only permanent puppet theatre in Great Britain, at Rhos. If any Pelpups are in the district, it's a must! Last summer Martin Grainger and his wife were appearing in a seaside show at Llandudno. I went backstage after the performance and was introduced to them. Later, they took me water ski-ing! During Whit Week I was helping in "Goldilocks and the Three Bears," a children's puppet production at the Harlequin Puppet Theatre in Rhos. It was a roaring success and I certainly enjoyed working the Bears. If any Pelpups are interested in making some puppets, then you can't buy a better book on the subject than "Making a Start with Marionettes" by Eric Bramall (G. Bell & Son, 12/6d.). It is an entirely practical book, showing two methods of making marionnetes, how to build a stage and also the full script for "Hansel and Gretel" and how to produce it. Speaking of plays, Mr. Bramall's second book, "Puppet Plays and Playwriting" is a must for would be puppet playwrights (G. Bell & Son, 15/-). It contains full scripts for seven plays, some original, some adapted from fairy tales, and some information on setting about writing plays yourself. We (David and I) appeared in a talent competition in Llandudno and came about fourth.

VIVIENNE SHARPE—I have had some trouble with rats for an adaptation of "Dick Whittington" which I have written. I have made a big crossbar, spacing the rats at about 2 in. intervals on it, with one string each from the back of the rat. Is there anything I can do to prevent them from getting tangled, as I wish to retain the free movement of them on the stage.
(*Try two strings to each rat—one to his nose and the other to his back—this should stop them twisting.*)

BRIAN HART—My father has put some coloured lights on my Pelham stage, which I had for Christmas.

DAVID MUSTARD—I am writing from school and it will be interesting for you to know that there is a Puppet Theatre here and we used to do puppetry here and I think it is coming back. I hope it is, as I am very interested.

SPENCER WILLIAMS—I have one of your standard type puppet (marionette) theatres and call it the Ealing Palladium. I have installed my own stage floor in the base of the theatre, however, and with this I can produce several "effects," e.g., one revolving stage, puffs of smoke, etc. I have also fitted and made many more things for the theatre. My lighting is simple but most effective. I have a red bulb, a green bulb and a blue bulb for my footlights (these can make several different colours by having two on at a time), and I also have a yellow bulb and a white bulb behind the stage over the proscenium arch.

CHARLES IVES—My hobbies are puppets, acting and playing the piano. When I went to stay with one of my school friends recently I gave a piano recital in aid of his fathers church floor fund and we raised £3 16s. 0d.

BELINDA WARD, 25 Victoria Avenue, Droitwich, Worcs., would be interested to hear from any Pelpups living near her.

JENNIFER BRYCESON, 3 Manston Drive, Bishops Stortford, Herts., would like a pen friend from India or America. Hobbies: puppetry and stamp collecting.

MOIRA HUDSON, 10 Shiel Road, Wallasey, Cheshire, interested in a pen friend 11 to 12 years old from America or Canada. Hobbies: chess, puppets and reading.

PENELOPE ASTON, Cwdalyr, Talley, Llandeilo, Carms., wants a pen friend aged 9 to 10.

ANNABELLE CREE, 387 Ballysillan Road, Belfast 14, would like a pen friend from Sydney, Australia, aged 9–10. Hobbies: swimming, verse-speaking, stamp collecting and puppetry.

DENISE PURDELL, 12 Hounslow Road, Hounslow, Middlesex, a pen friend aged about 10 from America.

ALTHEA MARGETSON, "Martinsell," Pewley Hill, Guildford, Surrey, would like a girl pen friend in France. Hobbies: "I-Spy" books, puppets and soap-carving. Age 9–10.

ALICE PERCY, 20 London Street, Edinburgh 3. Would like a pen friend in America, Spain, France, Italy, Sweden or Canada.

JUDITH COBBETT, "Whitestones," Welley Road, Wraysbury, Nr. Staines, Middlesex. Would like a girl pen friend in Australia or Canada, about 10 years old. Interested in animals, puppets, stamps and music.

PAMELA SENIOR, 42 9th Avenue, Windy Bank Estate, Hightown, Liversedge, Yorks. Would like a pen friend in America or Australia, aged 8–10. Hobbies: puppets and ballet dancing.

JANIS ANGUS, 123 Mountview Road, Gravespark, Sheffield 8. Would like a pen friend, aged 10, interested in puppetry, reading, swimming and drawing.

JUDITH CLARK, 128 Sidney Grove, Newcastle on Tyne. Would like a Scottish pen friend, aged 10–12, interested in puppetry, animals, climbing, reading and photography.

MICHAEL IPP, "Glenwaye," Kloof Road, Clifton, Cape Town, S. Africa, is interested in finding a pen friend in America.

JANE UPCOTT, 43 Motwers Lane, Bromham, Bedford. Would like a girl pen friend in France or Australia, aged 10–11. Hobbies: riding, music, puppetry and stamp collecting.

CHRISTINE WHITFIELD, 67 Rosslyn Hill, Hampstead, London, N.W.3. Would like a girl pen friend from France.

JANET ROCKALL, 38 Hall Lane, Hendon, London, N.W.4. Would like a pen friend in America, Guernsey or Italy, aged 10–13, interested in pop records, puppetry, films, roller skating.

SALLY ANDERSEN, c/o Mr. V. Andersen, B.I.S., B.F.P.O. 45, Berlin. Would like a girl pen friend in Africa or England, aged 9–10. Interested in riding, skating and puppetry.

GRAHAM COVENTRY, 6th Bridges, Mortimer West End, Nr. Reading, Berks., is interested in an English pen friend aged 10–11.

LAUREY KING, 53 Dresden House, Dagnall St., Battersea, London, would like a girl pen friend in America, aged 11–13. Interested in puppetry, stamp collecting, animals, swimming, sewing and oil painting.

MARILYN MOOR, 35 Banfield Road, Wednesbury, Staffs. Would like a pen friend in Australia, America, France or Holland, interested in swimming, puppetry, construction kits, pop records and sewing.

RICHARD PLUCKNETT, "Marina," Whitepit Lane, Newport, Isle of Wight. Would like a girl pen friend, aged 15–16, in England or Denmark. Hobbies: puppetry, pop records, musical films and shows, drawing and Walt Disney cartoons and films.

PAULINE TAYLOR, 29 Redston Road, Crouch End, London, N.8. A pen friend in America or Canada, boy or girl, aged 13–14. Hobbies: ice skating, pop music and swimming.

FELICITY MINTER, 23 Herne Bay Road, Tankerton, Nr. Whitstable, Kent. A pen friend in Canada aged 10–11. Hobbies: puppetry, stamp collecting and reading.

SUSAN BURTON, "Crossways," 2 Robins Drive, Aldwick, Bognor Regis, Sussex. A pen friend in Germany, preferably a boy, aged 14–15, able to speak English.

WENDY STORMER, "Croylands," 12 The Meadway, Horley, Surrey. A pen friend living near her, aged 11–14. Hobbies: puppets, music and acting.

ANN TYRER, 12 New Lane, Penwortham, Nr. Preston, Lancs. A pen friend aged 12–14 from any

country within the British Commonwealth interested in Guiding, piano, violin and recorder, puppets, stamp collecting, reading and swimming.

BRIAN HART, 9 Chart Road, Morehall, Folkestone, Kent. A pen friend aged 10–12, or would like to know of any Pelpups living near him.

JANET CHAMBERLAIN, Crown Drove Farm, Christchurch, Wisbech, Cambs. A pen friend in England aged 10–11, interested in needlework, knitting, crayoning and writing. Also JENNIFER CHAMBERLAIN would like a pen friend in America, aged 11–12. Hobbies: puppetry, stamp collecting, cycling, reading, knitting and playing piano

NICHOLAS THORNE, 52 Seymour Close, Coventry. A pen friend in France, aged about 12, interested in swimming, puppetry and photography.

CAROL ENGLAND, 168 Stillorgan Road, Donnybrook, Dublin. Would liked a girl pen friend living in Scotland, aged about 9, interested in drawing, puppets, stamp collecting. Would also like to hear from other Pelpups living in Ireland.

HAROLD PEAT, 31 Ashley Court, Morpeth Terrace, London. A pen friend in England or North America and would also like to hear from any Pelpups living near him, aged 10–11. Hobbies: stamp collecting and puppetry.

PHILIP BUCKLEY, 81 Audley Avenue, Stretford, Manchester. Would like to hear from any Pelpups living near him.

GILLIAN SUGGITT, 295 Luton Road, Harpenden, Herts. A girl pen friend living in America, Canada or England, aged 10–11, and would like to hear from any Pelpups living near her. Hobbies: reading, riding, puppetry and skating.

JEREMY I'ANSON, Folly Hill, Holdfast Lane, Haslemere, Surrey. Would like to hear from any Pelpups living near him.

DIANE ELLIOTT, Private Bag 5, Ridgeway, Lusaka, N. Rhodesia. Would very much like to hear from any Pelpups living in Rhodesia.

ANGELA FEETHAM, 78 Thoresby Road, Long Eaton, Notts. A pen friend in Australia, aged 10–12. Hobbies: reading, puppetry, skating.

CHRISTINE FEARNLEY, 104 Winterhey Lane, Norwich, Nr. Bolton, Lancs. A pen friend from any country, aged about 9.

HAZEL SPILSTEAD, 100 Shirley Road, Croydon, Surrey. Would like to hear from any Pelpups living in the Croydon area.

SUSAN HITCHENER, 30 Haroldstone Road, Walthamstow, London, E.17. A pen friend aged 7 or 8, living in India.

C. PODMORE, Wildacres, Consall, Wetley Rocks, Stoke-on-Trent. A boy pen friend living in Canada, Denmark, Sweden, Finland or Norway, aged about 13.

WENDY CARR, 24 Radnor Road, Handsworth, Birmingham, 20. A pen friend in Canada or Australia, aged about 11–12. Hobbies: playing tennis, swimming and reading.

SANDRA PULLUM, 12 Albert Road, Buckhurst Hill, Essex. Would like Alan Maine, who lives near her, to write to her; also any other Pelpups living near.

JEAN TREGUNNO, 41 Strickland Street, Deptford, London, S.E.8. A pen friend in S. Africa, aged about 12, interested in puppetry, reading, skating and pets.

DENNIS ELLAM, 103 Derbyshire Hill Road, Parr, St. Helens, Lancs. A boy pen friend aged 10–11, living in England, France, Canada or Australia. Hobbies: puppetry, stamp collecting and train spotting.

PATRICIA RUBIE, 119 Cheam Common Road, Worcester Park, Surrey. A pen friend aged 9–10, preferably a girl, living in France, Spain, Switzerland or America. Hobbies: puppetry, reading, dancing, swimming and riding.

SALLY BEVAN, Hereford Cottage, 69 Upperhale Road, Farnham, Surrey. A pen friend in Holland or America, interested in puppetry, swimming, pets and music.

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